

Notes in Motion Outreach  
Dance Theater  
PS 63 STAR Academy  
2016-2017  
Dance Curriculum

# Modern moves, African traditions

Grade levels: 3rd and 4th  
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Program dates: October 6, 2016 - December 15, 2016



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# Program dates and schedule

Planning Meeting - TBD

Corporate Program with Credit Suisse - Friday September 30, 2016. 9am-12pm

	Thursdays (3rd and 4th grade)
Session 1	October 6, 2016
Session 2	October 13, 2016
Session 3	October 20, 2016
Session 4	October 27, 2016
Session 5	November 3, 2016
Session 6	November 10, 2016
Session 7	November 17, 2016
Session 8	December 1, 2016
Session 9	December 8, 2016

Culminating event: Thursday December 15, 2016. 9am. All classes

## Schedule

Thursday

9:55-10:45	3rd Grade - Anna Reyes - Modern
12:30 - 1:20	4th grade - Carlita Victoria - African

## No Dance residency sessions

Thanksgiving break: Thursday November 24, 2016

# Residency Description

In all of Notes in Motion's residencies, students are physically active throughout class sessions practicing improvisation exercises, developing technical skills, working in small groups, and creating original dance performances.

In addition, during all residency sessions, there are many opportunities for students to process their learning through class discussion, writing and drawing exercises, and audience feedback sessions.

## Modern Moves, African Traditions

### Themes

3rd Grade: Modern Dance Fundamentals

4th Grade: Traditional West African Dance Fundamentals

### Academic connections

3rd Grade: Historical Connections to Graham, Horton, Limon

4th Grade: Connections to English (storytelling), History (Slavery), and Geography

### Movement Techniques

3rd Grade: Basic movements from Graham, Horton and Limon techniques

4th Grade: West African rhythms, steps, and basic terminology

## Description of Residency

### Modern

In this 3rd grade residency, students will be introduced to/explore basic technical aspects of modern dance from Graham, Horton, and Limon techniques, as well as various basic elements of modern dance and choreography, including level changes, qualitative shifts, body shapes, rhythm, locomotive pathways, and performance qualities. They will explore these concepts by learning choreography, practicing through a set warm up, solo and group improvisations, choreographing their own work, and verbal brainstorming and reflection. The dance residency will culminate in a performance for the school community that will showcase students performing a piece of set choreography that they have helped create and demonstrations of the explorations we have employed that include audience participation.

### African

In this 4th grade residency, students will explore traditional African dance fundamentals. Students will become familiar with rhythms such as Lamban, DunDunba, Sinte, and more. They will be introduced to African dance terminology such as breaks, rhythms, and traditional African garb. Students will understand performance quality, weight shifts, and be able to improvise movement based off of their knowledge of West African dance. The dance residency will culminate with a performance for the school community in which the students will perform traditional West African dance and demonstrate the sense of community we have explored via audience participation.

# Class structure

All Notes in Motion residences include this five-part class structure:

- Warm up/skill building: Students are introduced to and practice specific movement skills
- Improvisation/exploration connected to session theme
- Choreography: Students are guided through the creation of their own movement material and/or learn a specific choreographic style
- Performance prep: Progressive accumulation of material towards the culminating event
- Reflection embedded throughout the class

## Openers

3rd Grade: The clapping game with rhythm. In a circle dance teacher claps one 4 count of music at a time and students repeat. Teacher takes 7-8 rounds, and then students take turns to be the leader around the circle (without stopping in between). One student goes, we all repeat, the student to their left goes, we all repeat, etc.

4th Grade: Opening circle: The group will learn an African chant that corresponds with the rhythm/dance we are dancing to during class. We talk briefly about the meaning of the chant and establish the rhythm in our bodies.

## Closings

3rd Grade: We all hold hands in a circle and we pass the "ball of energy" around. I start with a squeeze with one hand and the student next to me passes it with their hands. We can start with one "energy ball" and progress to two or three going around at once.

4th Grade: We create a 'Bantaba,' a community circle where everyone goes in in solos or small groups to improvise steps learned in class and/or similar movement they create. Each class ends with hand to heart, hand to the sky, hand to the floor to thank each other for our time and energy in the space.

# Residency Objectives

## 3rd grade - Modern

- Students will be able to **perform and name a variety of modern** movements and positions, such as triplets, turning triplets, drop swings, attitude swings, flat backs, laterals, contractions, prances, spirals and jumps. They will be able to shift weight with flow and rhythm, exhibit control and balance on one leg, isolate their torso against their lower body, and be able to physicalize different qualities inherent in movements such as swinging, stillness, contractions, and spirals. They will be able to locomote in spatial patterns effectively. They will understand the shapes they make in space with their bodies and the negative space that creates around them.
- Students will be able to generate their own movement phrases with specificity and clarity, either alone or in a group. They will also be able to improvise movement based on clear rules and structures (also known as movement “tasks”). They will be able to physicalize emotions outwardly and understand/physicalize different dynamics of movement (including quality, shape, tempo, and kinesphere size). They will be able to connect thematic material creating movement phrases.
- Students will be able to define basic tenets of modern dance and recognize three pioneers of modern dance (Graham, Horton, and Limon) as well as describe their contributions to modern dance.
- Students will be able to connect creative problem solving skills to problems or obstacles outside of dance (for example: when you feel stuck in an improvisation, go back to what you know - or be still.)

# Residency Objectives

## 4th Grade - African

- Students will be able to use weight shifts, rhythm, and groundedness to perform traditional West African movement. Students will be able to identify specific West African rhythms and the breaks for those rhythms.
- Students will be able to improvise African dance movements and create their own versions of African dance movements based on the traditional movements they learn. Students will be able to accomplish this individually and in small groups.
- Students will be able to understand and feel the importance of a sense of community in African dance. Students will acknowledge and understand the history of each rhythm, and use this knowledge to inform the way they experience and perform African movement.

# Blueprint<sup>1</sup> strands



## **Dance Making**

By exploring, creating, replicating and observing dance, students build their technical and expressive skills, develop their artistry and a unique personal voice in dance, and experience the power of dance to communicate. They understand dance as a universal language and a legacy of expression in every culture.

## **Developing Dance Literacy**

Students develop a working knowledge of dance language and aesthetics, and apply it to analyzing, evaluating, documenting, creating and performing dance. They recognize their role as articulate, literate dancers in communicating about dance to their families, schools and communities.

## **Making Connections**

By investigating historical, social and cultural contexts, and by exploring common themes and principles connecting dance with other disciplines, students enrich their creative work and understand the significance of dance in the evolution of human thought and expression.

## **Working With Community and Cultural Resources**

Students broaden their perspective by working with professional artists and arts organizations representing diverse cultural and personal approaches to dance, and by seeing performances of widely varied dance styles and genres. Active partnerships that combine school and local community resources with the full range of New York City's dance and cultural institutions create a fertile ground for students' dance learning and creativity.

## **Exploring Careers and Lifelong Learning**

Students consider the range of dance and dance-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social and cognitive skills learned in dance, and an ability to appreciate and enjoy participating in dance, throughout their lives.

<sup>1</sup>*Blueprint for Teaching and Learning in the Arts: Dance: Grades PreK-12.* New York: New York City Department of Education, 2006.



# Residency Outline

Modern Dance  
3rd grade



Objective: Introduce Basic Horton Elements: Parallel positions, Flatback, Laterals, Triplets. Introduce stillness and rhythm.

Sample activities:

1. Warm up in a circle - introducing plies, laterals, high laterals, flat backs, and triplets
2. Improvisation - Freeze dance but they have to freeze in the position that I call out. Can also employ the "cup of tea" test - try to rest a cup on student's back to see if it is truly straight.
3. Across the floor - chasse, steps, prances, triplets. Before we go, ask kids to think of fruits that have one syllable, two syllables, three syllables and four (pear/apple/banana/watermelon). The dancers will have to say the names of the fruit in conjunction with the step and its rhythm as they go across the floor - pear for slow chasses, apple for steps, banana for triplets, and watermelon for prances.

Objective: Introduce Basic Graham Elements: Spirals, Contraction, Prances, Descents and rolls to the floor. Also define basic levels: floor/low/medium/high.

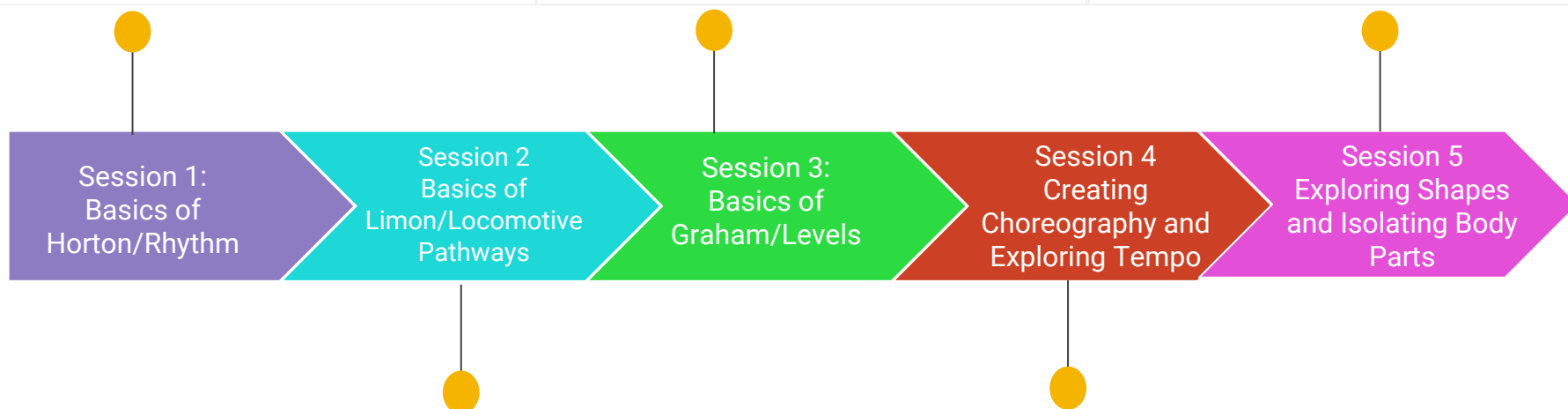
Sample Activities:

- Warm up in a circle, introduce spirals and contractions.
- Across the floor - describe and practice the mechanics of a floor roll.
- Define levels and the level game. All the students can locomote however they'd like, but they have to move at the level I call out. Can expand by saying only one dancer can be at the high level at a time, everyone else has to be floor (and other variations).

Objective: To explore shapes and isolate body parts. Define and distinguish between, symmetrical, asymmetrical, straight, round. Introduce solo improvisation exercises that isolate body parts.

Sample Activities

- bring in a magnet U shape. Put it on the board and show how if it is right side up, two dots above it will make it look happy. If the U is upside down, it makes a sad face. Can also use the U sideways to show a convex spine: how that can show proud, happy, or boastful and a the U reversed to show a concave spine and how that might show sad, shy, or moeple. Lead an exploration first with concave/convex spines and expand to other body parts, different curves the hips, arms, helps, feet can make - and later connect to contraction from Graham class.



Objective: Introduce Basic Limon Elements: Fall/Recovery, Drop Swings, Attitude Swings. Define locomotive pathways.

Sample Activities:

- Demonstrate something weighted with a string attached to it (possible math/physics connection) to show fall and recovery.
- Warm up in circle, introduce and add drop swings and attitude swings.
- Ask one student at a time to come up to the board to draw a shape with one, two, or three lines. Divide the kids into groups of 5 and ask them to come up with a way to show the movement pattern. Can expand from just walking the pattern to different locomotive steps to different rhythms and stillness.

Objective: Practice learning phrases and committing them to memory. Additionally, explore tempo shifts in movement.

Sample Activities:

- After warm up, teach a very simple 4 counts of 8 phrase that includes steps they have learned from Graham, Horton, and Limon methodology. Bring a metronome in groups of 8, have the dancers try it at a very, very slow tempo. Then a medium tempo, then a fast tempo, then experiment with changing tempos. Can expand by adding the option of stillness.

Objective: Explore qualitative shifts in set material through improvisation and how those shifts change what the dance is saying.

Sample Activities:

- Teach the students a set phrase that incorporates Graham, Horton, and Limon movements. Once the phrase is committed to memory, half of the students will observe and the other half will perform the phrase in different qualities (goosey, sharp, softly, loose, tight, watery, fluffy, etc) and the other half will observe and then switch.
- Then we will expand the exercise to an improvisation where the students will work in duets. Partner A will dance whatever parts of the phrase they wish and the other partner will actively observe. When partner A decides to exercise stillness, Partner B will come in and explore the negative space around A until she decides to move again. Eventually switch.

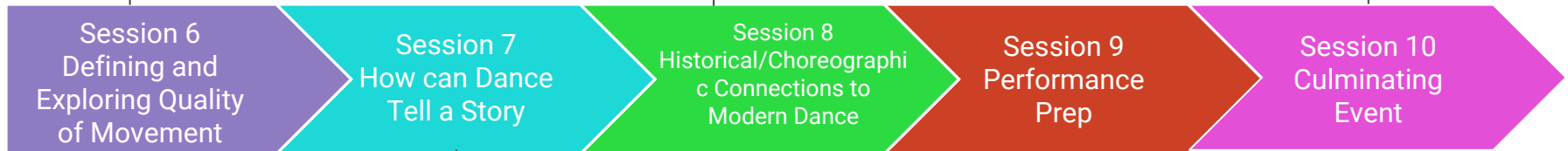
Objective: Review Graham, Horton, and Limon and their contributions to modern dance. Clean and review culminating event.

Sample Activities:

- Pick one exciting piece from each of those choreographers and watch a two minute excerpt. Ask if they see any movement vocabulary they recognize and to identify it. Also ask them to identify any qualities they saw, any stories they saw, what levels they saw, what rhythms they saw.
- While cleaning and working on the culminating event, ask the students to find ways we can incorporate some of the things we saw in Limon's, Horton's, or Graham's work in our piece of choreography.

Culminating Event

(see culminating event outline, page 16)



Objective: Connect thematic material to movement, spacing on the stage, and dancing that use all unison.

Sample Activities:

- Draw a square on the board and identify where the audience is. Invite students to come up and place pre-made magnets on the square where they think upstage, downstage, stage left, stage right, and center stage are.
- Ask the students to recall their room-writing phrase and any big phrases we have committed to memory so far. As one group, we will all come up with different simple scenarios that have an emotional element (For example, a person left out of the group becomes accepted, or one person is late and rushing to be on time). Divide the class into groups of 5, and each group will be assigned one of the scenarios we have brainstormed. Using spacing, qualitative shifts, facial expression and shapes of the body, use the phrase material to tell that story. Allow slight changes in movement. Show each scenario at the end.

Objective: Identify the difference between class and performance - discuss what makes a good performance. Clean and review culminating event.

Sample Activities

- Pair up the students. Have Partner A's perform the culminating for partner B's. Partner B will watch their counterpart and think of one thing A did well and one thing A could have done better and give Partner A his/her notes. Reverse roles.
- Have groups of 5 perform part of the culminating event for the class. Ask each group to pick one aspect of performance and demonstrate the choreography in 2 different versions: one doing that aspect well and one doing that aspect poorly (like blank faces vs. animated faces).

# Residency Outline

African Dance  
4th Grade





Objective: Explore & understand call and response.

Sample activities:

- Introduce Agoo/Amee
- Lamban Chant
- Lamban rhythm and first 3 steps

Objective: Explore the history and Sinte rhythm

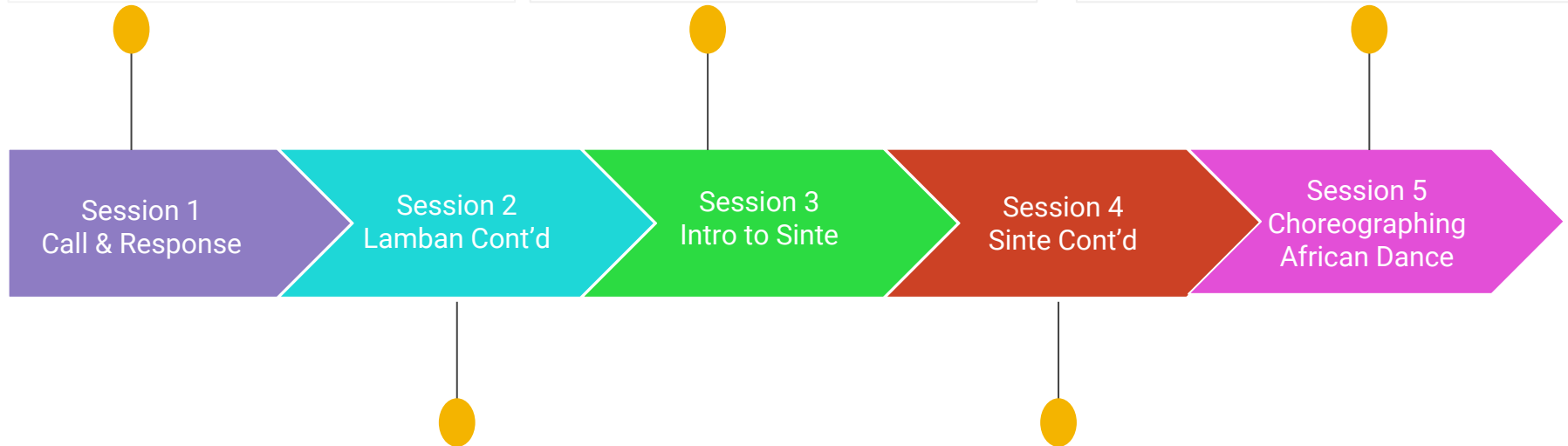
Sample activities:

- Introduce Sinte rhythm & history
- Sinte chant
- Sinte first 3 steps
- Bantaba

Objective: Be able to improvise and choreograph your own African-esque movements.

Sample activities:

- Review Sinte & Lamban
- Discuss elements & nuances of the movement
- Structured improv
- Small group/solo/duet choreography



Objective: Further explore Lamban and understand the history the rhythm and movement.

Sample activities:

- Review steps 1-3
- Learn steps 4-7
- Sing Lamban Chant

Objective: Further explore Sinte dance, develop a deeper understanding of the rhythm and the nuances of the movement.

Sample activities:

- Learn steps 4-7
- Sing Sinte steps
- Bantaba
- Discuss differences between Sinte & Lamban

Objective: Review, define and finish choreographing small group sections.

Sample activities:

- Review small group/solo/duet choreography
- Give feedback
- Add to show choreography

Objective: Understand what it means to be show ready, understand performance quality movement.

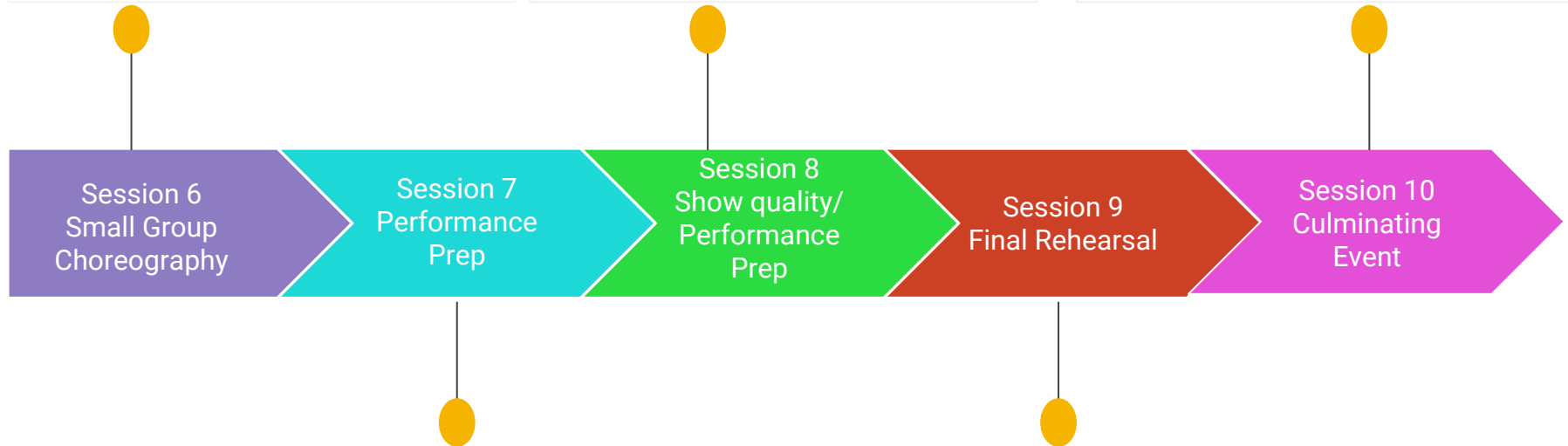
Sample activities:

- Run intro
- Run the piece
- Give feedback
- Discuss audience participation and rehearse in class

Culminating Event

Highlights:  
Intro/History of the Rhythm  
Performance  
Audience Participation & Reflection

(see culminating event outline, page 16)



Objective: Outline and understand the elements of the culminating event

Sample activities:

- Review show in order
- Give feedback/reflection questions
- Discuss what we need to do to be prepared for the culminating event

Objective: Understand live music and how it affects movement

Sample activities:

- Rehearse breaks with live drummer
- Run show with live drummer

# Culminating Event Checklist



- ☐ Highly Physical Experience
- ☐ Evidence of depth in movement material
- ☐ Use of space
- ☐ Use of theme and variation
- ☐ Long enough phrasing
- ☐ Showcase of different skills by organizing students in solos, duets and small groups
- ☐ Showcase of all the skills learned (balance of process and product)
- ☐ Music choices that broaden students and audience horizons
- ☐ Smooth musical transitions
- ☐ Clear beginnings and endings
- ☐ Performance quality
- ☐ Bows

# Culminating Event Outline

## 3rd grade - Modern

### INTRODUCTION (5 MIN):

As audience fills in, dancers are already onstage in a circle. Teacher is leading the opener clapping game. This will keep students focused and working together and allow them adjust to being onstage with an audience watching them. Audience will also enter into a space that is active and alive, will be curious to know what is happening onstage. Once audience is settled, we will introduce ourselves by calling out their name to the audience one at a time. Teacher will ask students to get into places and audience to enjoy the show.

### 1. PERFORMANCE (5 Min):

Students will perform a 5 minute piece of choreography that demonstrates:

- Perform a sequence of movements with memory recall and adequate technical proficiency
- Perform "full out" - using their entire body and large kinosphere.
- Emote and convey expression while performing sequences of steps
- Locomote in pathways onstage, including exits and entrances
- Work together onstage, in duets and trios that aren't only in unison but are interactive

Students take a bow, then all move to stage left to prepare for across the floor demonstration. Teacher addresses audience, tell them that it took ten weeks to get to this final performance - and here are some of the things it took to get here:

### 2. Demonstration of Across the Floor Technique: (6 MIN)

We will have groups of 3 or 4 children at a time demonstrating parts of our warm-up across the floor:

- Triplets
- Turning Triplets
- Drop Swings
- Attitude Swings
- Floor Rolls
- Prances
- Attitude Jumps

### 3. Demonstrate Our Room-Writing Phrases and changes in Quality: (5 MIN)

Shows ability to create a well-thought out phrase within the parameters. 5 Students will come out and show us the name phrase that they have created. Explain that once we have generated a phrase of movement - there are infinite ways to build on that phrase to make a piece of choreography. Ask audience members to call out quality/adjective words and students will call out a quality that each dancer has to perform their phrase in. Show 2 students at a time.

### 4. Demonstrate Room Writing Phrases and Improvisation in Duets: (5 MIN)

Choose 3 separate duets of students. Explain that partner A is performing her name phrase and partner B will explore the NEGATIVE space around partner A once she is still. Partners Switch. Each duet will have a chance to switch off twice.

### 5. Demonstrate Name Phrases and Improvisation in Groups: (5 MIN)

Play the "Getting Sick Game" - Teacher address that improvisation games with parameters can also help shape choreography. Entire class will be onstage at once, but only 3 people at a time can be dancing at a time - the other students have to be "sick" on the ground in stillness. Once one dancer who is performing name phrase feels done, he/she has to slowly collapse to floor/low level, and another dancer has to replace her.

### 6. Reflection - Ask the following questions to students to answer and speak in front of the audience:

- Who were some of the founders of American Modern Dance? Why were they important?
- What skills did you learn that you didn't have before?
- How can you apply those skills to your life outside of dance?
- What was your favorite part of learning dance? Why?



# Culminating Event Outline

## 4th grade - African

- ❑ Introduction (5min): Two students will give a “call”. These students will give a brief background/history of the rhythm they will be performing.
- ❑ Performance (5min): A live drummer plays a break. One student will initiate by singing a corresponding West African chant as a call and response. The class will respond by joining in singing of the chant. The students will enter from the house and travel to the stage. The performance will end with some students in the house and others on the stage.
- ❑ Audience Participation (5min): As students end their performance on the final drum break, one student will encourage the audience to dance with us by asking for 4 volunteers onstage. Students in the house will also dance with audience members in the house. Students will demonstrate 4 movements and the audience members will repeat them.
- ❑ Closing (2min): Two students will thank the audience for participating. Respond to 2 reflection questions (see Reflection Questions) and close with the same chant.

# Materials

## 3rd Grade - Modern

- Music/ Sound Equipment
- Video equipment (to show clips of Limon, Graham, and Horton work)
- Dry Erase/Chalkboard for writing down brainstorm
- Metronome

## 4th Grade - African

- Lappa/Gele
- Music/Sound Equipment
- Drums

# Reflection Questions

## Modern (3rd Grade)

1. What are some things you will see when watching modern dance? If a friend or family member asked you what is modern dance, what would you say?
2. Who are some important people that helped shape modern dance? Why are they important?
3. What did you learn how to do in modern dance? How can you apply what you've learned to situations outside of dance?
4. What makes a performance fun/engaging to watch? How did you engage the audience as a performer and what could you have done better?

## African (4th Grade)

- Why is African dance an important part of the African community? How does it promote a sense of unity and community?
- What was your favorite rhythm/dance you learned in West African dance, and why?
- What are drum rhythms and vocal chants used for in the African community?
- What are some similarities and connections to African dance and current social dances?

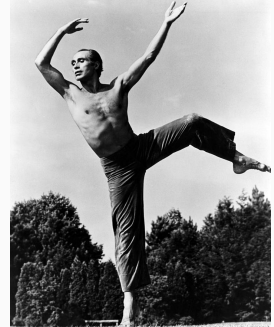
# Dance Vocabulary

## 3rd Grade Modern

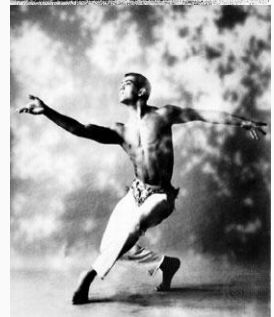
**Martha Graham** (May 11, 1894 – April 1, 1991) was an American modern dancer and choreographer whose influence on dance has been compared with the influence of Picasso on modern visual arts. She danced and choreographed for over seventy years. Her style, the Graham technique, fundamentally reshaped American dance and is still taught worldwide.



**José Limón** (January 12, 1908 – December 2, 1972) was a pioneer in the field of modern dance and choreography. He was born in Culiacán, Mexico, the eldest of twelve children. In 1915, his family moved to Los Angeles, California. In 1928, at age 20, he moved to New York City where he studied under Doris Humphrey and Charles Weidman. In 1946, Limón founded the José Limón Dance Company.



**Lester Horton** (23 January 1906 – 2 November 1953) was an American dancer, choreographer, and teacher. Horton developed his own approach to dance that incorporated diverse elements including Native American Folk Dance, Japanese arm gestures, Javanese and Balinese isolations for the upper body, particularly the eyes, head and hands. Horton also included Afro-Caribbean elements, like hip circles.



### Dance vocabulary

Plie, Triplets, Turning Triplets, Chasse, Drop Swings, Attitude Swings, Floor Rolls, Prances, Attitude Jumps, High Laterals, Flat Backs, Contractions, Rhythm, Tempo, Stillness, Quality, Levels, Shape, Cannon, Locomotion, Improvisation, Solo, Duet, Pathways, Stage Directions: Upstage, Downstage, Stage L and R, Center Stage

# Dance Vocabulary

## 4th Grade African

- Break
- Step
- Agoo/Amee
- Rhythm
- Chant
- Traditional
- Lappa
- Gele
- Call
- Call and Response
- Bantaba
- Jeli
- Djembe
- Krin
- Dun Dun



Dun Dun



Gele



Kids dancing  
with Lappa



Jeli



Krin



Djembe

# Classroom Teacher Resources

## 3rd Grade - Modern

### For next week

1. Any historical lessons / art history lessons/ english lessons in which there is a social change as a rejection of the established norm - Connect to modern dance as a rejection of ballet, post-modern dance as a rejection of modern/contemporary dance
2. Any lesson/concept that has to do with levels and size/scope- architecture, layers of the environment (earth's core, surface, land, sky, atmosphere), etc. Connect to levels of modern dance
3. Vocabulary and concept review, write about a dance that you've seen, write about how dance makes you feel, watch dance videos and discuss, watch videos from dance class and discuss.
4. Review dance and plan costumes, props, etc.

### Resources

Youtube video of Alvin Ailey *Revelations*: Can explain that this one of the world's most famous modern dance companies and they are located here in NYC. (Alvin Ailey was mainly trained in Horton technique)

<https://m.youtube.com/watch?v=LZuBFz6WYfs>

Martha Graham, *Heretic*, 1929:

<https://www.youtube.com/watch?v=iaoBLxSEIJE>

José Limón 8 min documentary:

<https://www.youtube.com/watch?v=GpyWNh3X8q8>

# Classroom Teacher Resources

## 4th Grade - African

For next week, lessons about any of these would be helpful:

1. African geography, the regions of Africa
2. Community & unity
3. A lesson about coded communication, slavery and spirituals.
4. Music & rhythms
5. Call & response
6. Vocabulary and concept review, write about a dance that you've seen, write about how dance makes you feel, watch dance videos and discuss, watch videos from dance class and discuss.
7. Review dance and plan costumes, props, etc.

### Resources

West African Drums: How to communicate

[https://www.youtube.com/watch?v=aK5wr\\_deLhw](https://www.youtube.com/watch?v=aK5wr_deLhw)

African Geography Rap

<https://www.youtube.com/watch?v=VI9e809Y8Ec>

Download lyrics here:

<https://drive.google.com/open?id=0B1rWywaI5SR5LUZWcURIdTFtWkk>

# Assessment Checklists

The following checklists can be used by classroom teachers and teaching artists to assess the class at the beginning and end of the program.



# Blueprint 5th grade benchmarks for Dance Making<sup>1</sup>

## Sample checklist 1, Skills and Technique

Criteria	Details/Evidence	All	Most	A few	None	I noticed
Development of skills and technique. Students achieve the ability to:	demonstrate a variety of extensions and flexions, limb rotations, stretches, swings, bends and twists.					
	exhibit control in balance (two feet, one foot, other body points).					
	execute a variety of locomotor movements with changing shapes, dynamics and pathways.					
	demonstrate movement combinations in duple and triple meters, even and uneven rhythms.					
	dance with weight shift , transition and flow.					
	apply basic partnering skills.					
	combinations of elements in various dance forms.					

<sup>1</sup>Blueprint for Teaching and Learning in the Arts: Dance: Grades PreK-12. New York: New York City Department of Education, 2006.

# Blueprint 5th grade benchmarks for Dance Making<sup>1</sup>

## Sample checklist 2, Improvisation

Criteria	Details/Evidence	All	Most	A few	None	I noticed
Improve Students explore dance movement and group dynamics demonstrating the ability to:	collaborate in improvisations.					
	invent solutions to movement problems.					
	distinguish symmetrical and asymmetrical shapes.					
	employ a variety of traveling actions.					
	dance with contrasting dynamics.					
	combine and layer movement elements.					
	use focus as a dance element.					
	work alone, or cooperatively with a partner or small group, with awareness of the self in relation to others.					
	respond to musical accents and rhythms.					

<sup>1</sup>Blueprint for Teaching and Learning in the Arts: Dance: Grades PreK-12. New York: New York City Department of Education, 2006.

# Blueprint 5th grade benchmarks for Dance Making<sup>1</sup>

## Sample checklist 3, Choreography

Criteria	Details/Evidence	All	Most	A few	None	I noticed
Choreograph Students collaborate on choreography, demonstrating the ability to:	select themes, discuss and plan, and develop movement in collaboration with peers, in partners and small groups.					
	create a short dance with peers, incorporating several movement phrases with a beginning, middle and end.					
	use unison movement in different directions and spatial paths.					
	make choices based on simple choreographic structures such as AB, ABA, canon, theme and variation.					
	rehearse, evaluate, revise and edit a dance in collaboration with peers.					

<sup>1</sup>Blueprint for Teaching and Learning in the Arts: Dance: Grades PreK-12. New York: New York City Department of Education, 2006.

# Blueprint 5th grade benchmarks for Dance Making<sup>1</sup>

## Sample checklist 4, Performance

Criteria	Details/Evidence	All	Most	A few	None	I noticed
Perform Students perform, demonstrating the ability to:	reproduce complex sequences accurately.					
	remember a dance with multiple parts and internal entrances and exits.					
	dance with focus and intent.					
	dance with a range of expressive qualities.					
	dance with responsiveness to rhythm, tempo and mood of music.					
	exhibit self-awareness and awareness of the audience in performance.					
	demonstrate awareness of cultural tradition and style or genre.					
	improve performance through repetition and correction.					
	understand stage directions.					
	consistently exhibit appropriate behavior in rehearsal and performance.					

<sup>1</sup>Blueprint for Teaching and Learning in the Arts: Dance: Grades PreK-12. New York: New York City Department of Education, 2006.

# Documentation

- Video
- Photography
- Drawing responses
- Written reflexions
- Choreography scrying (entrances and exits, pathways, gestures)